

Themes From Kingdom Come: Deliverance

*I. Skaltitz 1403 / II. Talmberg & Lady Stephanie
III. Sigismund's Army At The Gates
IV. Losing Father's Sword & Parents Theme
V. Fist Fight / VI. Rattay
VII. Good Luck Son / VIII. Millers Theme
IX. Town Square / X. The River Sassau Theme
XI. Path Of A Hero / XII. Dream About Father
XIII. Brotherhood Of Bravery / XIV. People Of The Land
XV. Ave Maria / XVI. Jablíčko (The Apple)*

Clarinet & Piano

or CD Play Back / Play Along

Jan Valta

EMR 55020

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Jan Valta



JAN VALTA (1977) is a graduate of the Teplice Conservatoire where he studied with Jiřina Dlouhá (violin) and Jan Valta sen. (conducting). He is also a graduate from the faculty of music at the Academy of Performing Arts in Prague, studying with Jindřich Pazdera (violin). At the age of nineteen he became a member of the Czech Philharmonic Orchestra for two seasons.

He is the second violinist of the Herold Quartet. Founded 1998 and being one of the foremost string quartets from the Czech Republic, the ensemble has undertaken concert tours in many european countries including Wigmore Hall in London, Sendesaal in Frankfurt, l'Auditori in Barcelona and in Palau di Musica in Valencia. Besides Europe, the Herold Quartet has also performed in Japan, Australia, Brazil and Hawaii. In 2001 the Herold Quartet was awarded the prestigious Czech Chamber Music Society Prize. The Quartet has recorded four CDs; it has also undertaken recordings for Czech Radio, ABC Classic FM Sydney, Hessischer Rundfunk and for Supraphon.

As a soloist, Jan Valta performed in Austria, Germany, France, Slovakia, Spain, Greece and Japan. Together with his father he recorded a CD of works by A. Dvořák and B. Smetana for violin and piano. Since 2006, he has been a violin professor at the Teplice Conservatoire. He is the artistic leader of the Herold Chamber Orchestra and of the ensemble Ecce Harmonia in Teplice.

Jan Valta has created hundreds of arrangements and orchestrations for ensembles of various sizes and genres including chamber and wind ensembles, big bands and symphony orchestras. He co-operates with some of the finest Czech brass ensembles (Prague Brassivo, Czech Brass). Since 2010, he co-operates widely with Editions Marc Reift (Switzerland), a publishing house for which he writes both arrangements and new compositions. His works have been performed in the Czech Republic as well as in Luxembourg, France, Austria, Germany, Spain, Slovakia and Greece.

As well as performing and composing, Jan Valta is also a conductor and musical director. He is an experienced music and recording editor.

More info at www.reift.ch and www.projectfulcanelli.com



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Themes From Kingdom Come: Deliverance

I. Skalitz 1403

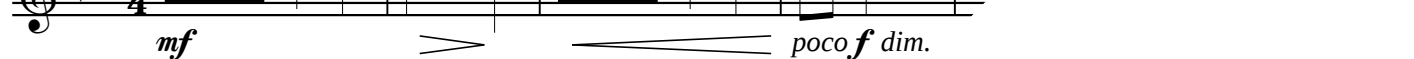
Jan Valta

Moderato ♩ = 108

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Poco agitato (♩ = 120)



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Themes From Kingdom Come: Deliverance

I. Skalitz 1403

Jan Valta

Moderato ♩ = 108

B♭ Clarinet

mp

ten.

Piano

p

7 **rit.** *mf*

Poco agitato (♩ = 120) *mp marcato* *p ma marcato sempre*

ad lib.

mf *più p* *p*

poco marcato

13 *p* *legato sempre*

16

Jan Valta

Moderato ♩ = 100

Moderato 160

mf *mp* *p*

mp *mf* *mp* *p* *mp*

Ped. * Ped. *

7 (♩ *ad lib.*)

13

Musical score for "The Swan" (Swan Lake) by Pyotr Ilyich Tchaikovsky. The score is in 2/4 time and features a melody for the flute and piano accompaniment for the piano. The flute part starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The score includes dynamic markings such as *p*, *mf*, *poco f*, and *dim.* for the flute, and *mp* and *mf* for the piano. The piece concludes with a final chord in the piano and a fermata over the final notes.

20

rall.

a tempo

mp

mf

mp

mf

p sempre

mf

p

mp

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III. Sigismund's Army At The Gates

Jan Valta

Moderato ♩ = 100

First system of the musical score. The top staff (treble clef) begins with a melodic line marked *mp semplice*. It features a crescendo leading to *poco*, then a decrescendo through *p* to *pp*, followed by a final *mf* note. The bottom staff (piano) provides harmonic support with chords and moving lines, marked *mp*, *mf*, and *mf*. Pedal points are indicated with *Ped.* and *p* markings.

7

Più mosso ♩ = 112

Second system of the musical score, starting at measure 7. The tempo is *Più mosso* (♩ = 112). The top staff continues the melodic line with dynamics *mp*, *f*, *f*, and *fp*. The bottom staff features a more active piano part with chords and moving lines, marked *mp*, *f*, and *mp* *f*. Pedal points are indicated with *Ped.* and *** markings.

13

Third system of the musical score, starting at measure 13. The top staff continues the melodic line with dynamics *f*, *f*, *f*, and *fp*. The bottom staff features a more active piano part with chords and moving lines, marked *mp* *f*. Pedal points are indicated with *Ped.* and *Ped. sim.* markings.

17

Fourth system of the musical score, starting at measure 17. The top staff continues the melodic line with dynamics *f*, *f*, and *f*. The bottom staff features a more active piano part with chords and moving lines, marked *f*. The system concludes with the instruction *senza Ped.*

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IV. Losing Father's Sword & Parents Theme

Jan Valta

Sostenuto ♩ = 88

p

una corda

più p

7

mp

p

mp

tre corde

p

mp

Ped.

13

p

p

mp

p

p

mp

Ped.

Ped.

Ped.

21

rall.

a tempo

p

mf

p

mf

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V. Fist Fight

Jan Valta

Allegro con spirito ♩ = 80

Measures 1-4 of the piece. The score is in 6/8 time with a key signature of one sharp (F#). The tempo is marked 'Allegro con spirito' with a quarter note equal to 80 beats per minute. The music features a piano introduction with a strong bass line and chords in the right hand. Pedal points are indicated with 'Ped.' and asterisks.

Measures 5-8 of the piece. The piano introduction continues with a steady bass line and chords. The tempo remains 'Allegro con spirito'. A 'sim.' (simile) marking is present at the start of measure 5. An asterisk is at the end of measure 8.

Measures 9-12 of the piece. The piano introduction continues. A 'mf' (mezzo-forte) marking is present at the start of measure 9. The tempo remains 'Allegro con spirito'. A '(senza Ped.)' (without pedal) marking is present at the start of measure 9.

Measures 13-16 of the piece. The piano introduction continues. The tempo remains 'Allegro con spirito'.

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VI. Rattay

19

Jan Valta

Andante ♩ = 76

The musical score is for a piece titled "VI. Rattay" by Jan Valta. It is marked "Andante" with a tempo of ♩ = 76. The score is written for a single melodic line (likely violin or flute) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into four systems, each containing a single staff for the melody and a grand staff (treble and bass clef) for the piano accompaniment. Measure numbers 1, 6, 11, and 16 are indicated at the start of their respective systems. Dynamics include *mf*, *mp*, *p*, *f*, *mf*, *espress.*, *cresc.*, and *mf*. Performance markings include *Ped.* (pedal) and asterisks (*) for specific notes. The piano part features complex harmonic textures with many chords and some melodic lines in the right hand.

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VII. Good Luck Son

Jan Valta

Largo ♩ = 56

Musical score for "VII. Good Luck Son" by Jan Valta. The score is in 3/4 time, key of B-flat major, and tempo Largo (♩ = 56). It consists of three systems of staves. The first system (measures 1-6) features a vocal line and piano accompaniment. The second system (measures 7-10) continues the vocal and piano parts. The third system (measures 11-14) concludes the piece. Dynamics include *poco f*, *dim.*, *p*, *mp*, *mf*, and *f*. Performance markings include *espress.* and *Ped.*.

VIII. Millers Theme

Jan Valta

Moderato ♩ = 100

mf misterioso

poco f misterioso

mp

8va

*Ped. * Ped. * Ped. * Ped. * (Ped. simile)*

6

mf

11

mf

mp

16

mf

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IX. Town Square

("Atmosphere Town 4")

Jan Valta

Comodo ♩ = 50

Musical score for "IX. Town Square" by Jan Valta. The score is in 8/8 time, key of D major, and tempo "Comodo" (♩ = 50). It consists of four systems of staves. The first system (measures 1-5) features a melody in the right hand starting with a *poco f* dynamic and a bass line in the left hand with *mf* dynamics. The second system (measures 6-11) continues the melody and bass line, with dynamics ranging from *mf* to *mp*. The third system (measures 12-17) shows the melody ending with a *p* dynamic and the bass line with *poco f* dynamics. The fourth system (measures 18-22) features a more complex melody with *espress.* and *poco* markings, and a bass line with *mf* dynamics. Pedal points are indicated with "Ped." and an asterisk "*" at measures 5, 11, 17, and 22. A fermata is placed over the final measure (22).

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X. The River Sassau Theme

Jan Valta

Allegro vivo ♩ = 66

mf

f

mp

legato sempre

espress.

f

espress.

*

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XI. Path Of A Hero

Jan Valta

Moderato ♩ = 112

The musical score is written for piano and features a variety of dynamics and articulations. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Moderato' with a quarter note equal to 112 beats per minute.

Measures 1-4: The piano part begins with a series of chords and a triplet of eighth notes. Dynamics range from *p* (piano) to *mp* (mezzo-piano). Pedal points are indicated with 'Ped.' and asterisks. The right hand has a melodic line with a slur and a crescendo.

Measures 5-8: The right hand enters with a melodic line marked *mf cantabile*. The piano part continues with chords and a triplet. Dynamics include *p*, *m.d. mp* (mezzo-forte mezzo-piano), *mp*, and *mf*. Pedal points are marked with 'Ped.' and asterisks.

Measures 9-12: The right hand has a melodic line with a slur and a crescendo, marked *poco f*. The piano part continues with chords and a triplet. Dynamics include *mp* and *mf*. Pedal points are marked with 'Ped.' and asterisks.

Measures 13-16: The right hand has a melodic line with a slur and a crescendo, marked *por*. The piano part continues with chords and a triplet. Dynamics include *mp* and *espress.* (espressivo). Pedal points are marked with 'Ped.' and asterisks.

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XII. Dream About Father

35

Jan Valta

Tranquillo ♩ = 60

rit.

una corda

p

espress.

cresc. poco

Ped. * Ped. Ped. Ped. Ped. * Ped. Ped. Ped. Ped.

6 a tempo

mp *espress.*

ten.

mf

p

Ped. Ped. Ped.

11

ten.

mp

cresc. poco

ten.

mf

cresc. poco

Ped. Ped. Ped.

16

poco f dolce

tre corde

mf

espress.

m.s.

poco f

Ped. Ped. Ped. Ped. Ped.

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220. 220.

XIII. Brotherhood Of Bravery

37

Jan Valta

Allegro deciso (♩. = 80)

mf ma marcato *mf*

mp ma marcato

cresc. *f* *ff*

cresc. *più f*

f *espress.* *f*

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XIV. People Of The Land

39

Jan Valta

Adagio ♩ = 60

semplice
mp

pp

Ped.

mp

Ped.

Ped.

5

p

mf

mp

p

Ped.

Ped.

9

f

mp

mf

mf

mp

Ped.

Ped.

Ped.

12

f

mf

Ped.

Ped.

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XV. Ave Maria

41

(from DLC 4: "A Woman's Lot")

Jan Valta

Larghetto (♩ = 60)

Measures 1-7 of the 'Larghetto' section. The music is in 3/4 time with a key signature of one sharp (F#). The vocal line (treble clef) begins with a half rest, followed by a melodic phrase starting on G4. The piano accompaniment (grand staff) features a steady eighth-note bass line and a more active treble line with chords and single notes. Dynamics include *mp*, *p*, *mf*, and *sim.*

8

rall.

a tempo

Measures 8-14. Measure 8 is marked *rall.* and measures 9-14 are marked *a tempo*. The vocal line continues with a melodic phrase. The piano accompaniment maintains its rhythmic pattern. Dynamics include *mf*, *mp*, and *p*.

15

rit.

a tempo

rit.

a tempo

Measures 15-22. Measures 15-16 are marked *rit.* and measures 17-22 are marked *a tempo*. The vocal line has a half rest in measure 17. The piano accompaniment continues. Dynamics include *mp*, *mf*, *p*, and *sfmf*.

23

Poco agitato (♩ = 63)

quasi legato sempre

Measures 23-28 of the 'Poco agitato' section. The tempo is marked *Poco agitato* (♩ = 63). The vocal line begins with a half rest, followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and a more active treble line. Dynamics include *mf espress.*, *pp*, *mp*, *mf*, and *sim.*

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XVI. Jablíčko (The Apple)

43

(from DLC 4: "A Woman's Lot")

Jan Valta

Andante ♩ = 80 rit.

dolce

mp *m.s.* (*m.s. sempre*)

Ped.

5 Rubato ♩ = 72 rall. a tempo

mf cantabile, quasi parlando

mp

11 rit. Tempo I. ♩ = 80 rit.

mp *p* *dolce*

p *mp*

Ped.

17 Rubato ♩ = 72 rall. a tempo

mf

mp

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